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# Edward's Simplified System

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A TRADE OVER NIGHT.  
25 Great Professional Secrets ar-  
ranged in specially prepared  
lessons, for Home and  
Professional use.

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How to Repair Furniture.

How to Re-Upholster Furniture.

How to Re-finish Brass, Vermeil Mar-  
tin and Enamel Beds.

How to Plate with Gold, Silver, Nick-  
el, Copper, etc.

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Price, Complete, \$5.00.

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Published Exclusively by  
C. W. Edwards, M. M.  
Chicago, Ill.

White Print, 3730 State St.



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## "A TRADE OVER NIGHT."

By C. W. Edwards, Master Painter  
and Woodfinisher and Metal of  
All Kinds.

Has spent 25 years at the trade, 15  
years alone in Chicago's largest depart-  
ment stores—

L. Fish Furniture Co.,

Putz Furniture Co.,

Z. Alexander Furniture & Carpet Co.,

Mustcat Furniture Co.,

Schiff Furniture Co.

Has refinished over 25,000 pieces of fur-  
niture of all kinds, and knows the busi-  
ness from the start to the finish. This  
is work that was done in the homes of  
the customers.

With this set of Instructions a child  
can do the work. "A trade over night"  
is what you have here—knowing in the  
morning you can go out and get a job,  
or start a business of your own.

Yours for Progress,

C. W. Edwards, M. C.

—2—

MAR -5 1913

Lesson No. 1.



**PLATING FLUID INSTRUCTION.**

**To Gold Plate Any Article.**

Following fluids must be used:

$\frac{1}{2}$  gal. soft water.

$\frac{1}{2}$  oz. Phosphate of Soda.

3 pwt. pure Cyanide of Potash.

4 pwt. pure Chloride of Gold.

Mix the soda and Potash into the soft water. The powders will mix readily. Then mix the Chloride of Gold into the first mixture. Dip the article in the resulting fluid, place it into a stove oven at about 190 or 200 degrees heat, arranging the process so that the poisonous fumes will pass up the chimney. As soon as the fumes have passed away, remove the article and it will be gold plated.



## Lesson No. 2.

**Silver Plating.** All articles must be plated with copper before they can be silver plated. Use the following solution, No. 2:

2 oz. Nitrate of Silver, in crystals.

1 qt. rain or soft water.

Add 4 oz. Cyanide of Potash.

First dip the article into solution No. 1 of

4 oz. Corrosive Sublimate of Potash.

3 oz. Sal Ammoniac, dissolved in 1 gal.  
rain or soft water.

Then dip in solution No. 2.



### **Lesson No. 3.**

**Refinish Nickel.** Prepare one solution as follows:

2 oz. Precipitated Silver.

$\frac{1}{2}$  oz. Hypersulphate of Soda.

1 oz. of Cyanide of Potash.

$\frac{1}{2}$  lb. Double Nickel Salt.

Teaspoonful of Whiting.

Apply with a soft cloth and wipe dry.



### **Lesson No. 4.**

**Refinish Brass.**

$\frac{1}{2}$  gal. distilled or rain water.

4 oz. Zinc Sulphate.

1 oz. Carbonate of Ammonia.

Add tablespoonful of Whiting.



### **Lesson No. 5.**

**Refinish Copper.**

3 oz. Copperian.

$\frac{1}{2}$  oz. Cyanide Potash.

15 gr. pulverized Cream of Tartar.

3 oz. Calcined Magnesia.

Ready for use. Use soft cloth.



## Lesson No. 6.

**Refinish Iron.** All iron must be polished smooth and plated in copper or brass before it can be plated in nickle or silver. Treating rough iron, brass or copper, emory must be used or a lathe wheel, but in good condition you can use buff compound or pumice stone with a little Cream of Tartar and Magnesia. When finished put into a hot solution of Cyanide Potash,  $\frac{1}{2}$  lbs. dissolved in 1 gal. pure rain water. Then let dry—Gold and Silver. For polish you can use rotten stone and a little whiting with Alcohol. You can give any of this work a coat of lacquer if you wish.

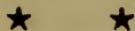


## **REFINISHING AND VARNISHING.**

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### **Lesson No. 7.**

**The Dull, Black Finish.** To do dull, black finishing proceed by a first coat of dull, black varnish, and when dry give a coat of drop black ground in oil with a little Japan dryer.



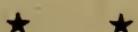
### **Lesson No. 8.**

**Pearl Gray.** To do Pearl gray give the article a white paint, let dry. Then an equal part of Prussian blue and lamp black, polish with pumice stone and a thin coat of varnish.



### **Lesson No. 9.**

**Vernis Martin.** To do Vernis Martin the article must be painted with maple yellow, or patent yellow with a small quantity of bronze, orange color and a little Spanish white, then give a rich coat of gold bronze, then varnish when dry.



### **Lesson No. 10.**

**Dull Finishing.** In dull finishing on brass. Metal must be clean from tarnish, polish with common metal polish, then use No. 2 sand paper, work in uniform. But pulverized pumice stone is the best for a beginner. Wipe perfectly dry. Give a coat of lacquer.



### **Lesson No. 11.**

**Refinish Iron Beds.** To refinish iron beds all old paint must be removed. Sand paper with No. 2 sand paper, with No. 3 as a fine finish, then give a thin coat of white lead, then any color you desire in two coats, then varnish.



### **Lesson No. 12.**

**White Enamel.** To finish an enamel bed it must be perfectly clean, and finish with No. 2 sand paper, if an old bed, and give a coat of white lead and dry, give another coat of the same, mix with Japan dryers, let stand for two days. Employ a piece of burlap or with F. F. F. pumice stone, dampen with water and

polish smooth one way, then wipe dry with a cheese cloth, then let stand about one hour; then give a coat of thin Enamel. When dry give a heavy coat, then varnish.



### Lesson No. 13.

**Refinish a Brass Bed.** Remove all old lacquer with denatured alcohol. Then polish with metal polish to a bright lustre. Mix Dry Roam gold with banana oil, or lacquer, and give the metal a coat of it. Put it on even, be sure that your work is finished in uniform before you put on lacquer. It takes about two hours to dry, then give a coat of varnish. Always employ camel hair brush in this work, for both lacquer and varnish. Of course, the trimming you can finish to suit yourself in your solution as suits your work.

### **Lesson No. 14.**

**Refinish Rich Gold.** Proceed as stated in former lessons, polish bright, then apply a coat of rich gold lacquer.



### **Lesson No. 15.**

#### **Instruction How to Clean Furniture.**

Furniture cleaning in a home is made simple. You can make a piece look like new. Mix Sal-Soda and a piece of common soap together in  $\frac{1}{2}$  gal. water (Sal-Soda  $\frac{1}{2}$  lbs.) add to this solution a small piece of bees wax,  $\frac{1}{4}$  lb. of pumice stone in warm water. Follow this up with a clean bucket of warm, rinsing water. Dry with a chamous skin by following the grain of the wood and dry, you can varnish or shellac; shellac will show water; good varnish will not.



### **Glueing.**

### **Lesson No. 16.**

In glueing a joint of furniture or a chair round remove all old glue and sand paper joint to be fixed, then fill with hot glue and put together as soon as possible. Use clamps when needed.

## **Lesson No. 17.**

### **How to Stain and Fill Wood.**

In staining, filling, varnishing and finishing wood careful consideration must be taken. Here you must remember all material that is applied to wood, such as sand paper, steel wool. Scraping, varnish and shellac or staining must follow the grain of the wood. Of course, in filling you can circle so that you can fill the pores of the wood, but when you finish follow the grain. In filling and staining or anything else don't dab here and there. Start at one side of your work and proceed to the other. New wood can be sized with hot glue when filled you can color your filling to the color you want. Then finish with F. F. F. pumice stone or 000 sand paper. Be careful don't cut through your filling, rub very light. In polish use French polish or rotten stone with a felt rubber. Flannel rubber about  $2\frac{1}{2}$  is good, dampen in rubbing oil.,

To do French polishing pour some of

the French polish into a saucer and some linseed oil into another, take some pieces of fine wool and roll them into a ball, and put them into a piece of lining just so that it will fit the palm of the hand, make it tight, dampen it with a little of the polish, than take it in the fingers without touching the work to be finished. Draw tight over, not to hard, this will soon present to the wood a smooth bright luster. Polish lightly with a free hand in a circle stroke and gradually traverse your circle. Apply now and then a drop of polish and a drop of oil to the surface of the rubber. When the grain of the wood disappears, allow it to stand about four hours, then sand lightly then polish again until smooth. If dull spot is shown they may be removed by a few drops of spirit of wine. You can employ a new rubber.

## Lesson No. 18. How to Cover Stuffed Furniture.

In upholstering in a home is very simple and easy by my system. The way to start to get a new piece of furniture that has just been damaged, carefully examine a little at a time, and put it back just as you found it, and don't forget this if you want to succeed as an upholsterer. And if you follow these instructions, success will come to you if you do as I say. In webbing over stuffed furniture with spring supporters, in removing the old supporters strap or webbing that is nailed to the frame of the article, not to split the frame of the article, take a hammer and a screw driver, place the point of the screw at the head of the tack, drive the way of the grain of the wood and strike it lightly with your hammer and you will not split the wood. After removing the old tacks with the webbing combined, you'll find the spring stitched to the webbing, don't cut the stitching, carefully find the end

and draw out the cord, and take notice how it is stitched, and proceed to replace your straps as you found them. Draw the strap tight as possible. Don't try to put them on over the spring for you cannot. Let your springs come through the square as far as possible and after you have nailed down all of your straps as tight as you can get them, then push the springs back through the square hole and place them in the center of the square tight where the straps cross each other and stitch as former. This is for bottom work only, furniture must be placed upside down, rest on chair or horse. Top work you proceed as you would bottom only adjusting the spring. In taking the old cover off, you must be careful not to scratch the finished part of the frame, you'll find the work almost the same, only tie the spring with strong twine and adjust them to suit. Then proceed to cover with some kind of cloth, nail tightly over the spring on the inner

edge of the frame as close as you possibly can do so. And when this is finished, then proceed with your stuffing, keep it level, stitch it tightly to the spring, put on your cover, cut it to suit, put a tack in the center of the cover between post or side of article and draw tight to the front by placing the hand over the cloth, press hard down on the spring at the same time draw to the front tightly, then put the tack in the center and nail. You must keep this up as you nail your cover on, and after you have placed your cover on, strike it with your hand so you can tell when it is tight enough, will sound like a drum. Always start from the center tack and proceed to the corner, see that the corner is well stuffed, and after it is tacked down well take a sharp knife and trim the ragged edge close as possible, then put on the binding.

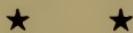
## **Lesson No. 19.**

### **In House Painting.**

How to paint a house, it requires a skilled mechanic, but it is said that anybody can paint, but that is a mistake,—anybody can dob or grease a house—Painting is a high class trade and the person who knows it can demand good money for what they do. In painting a house, first you must nail all loose boards and scrape off all loose paints, scales and blisters, and putty up all holes with pure white lead, mix with whiting to a stiff paste; of course, add your putty with linseed oil, putty the window with the same.

This is good for twenty-five years. Remember you can make any color you want, but first you must break up your color with a little turpentine to suit, and add to your white lead as you desire color.

Paint for outside work is prepared 100 per cent of lead, 12 parts oil, add turpentine to a consistence of spreading easy. Use 3 1-2x4 1-2 inch brush, kill all of the under edge of the weather boarding at all harzard, at least six to four boards deep, before painting the face. In dipping the brush it should be dipped two to three inches usually by a first class painter. This is to avoid the waste of the material, draw your brush out as far as possible, never set down your brush where you have previously worked, this I mean with a newly dipped brush, start about 2 1-2 or 3 feet away from your work and work the heavy paint to the front, then work back to your former work, this way you avoid laps.



### Lesson No. 20.

#### How to Calcimine.

Calcimine is taking the place in every home. It requires a skilled workman. If you intend to be a successful person at

this work you must see that your wall is perfectly clean, putty up all holes, not with oil putty, that is used for painting, but with plaster paris and finish with damp brush before it gets dry. When dry glue-size or hard-oil or you can shallac just as it suits you.

If you think you have bad walls, try out your wall in a small space and let dry, by this you will save time and labor. If the entire wall is bad glue-size or gloss oil leaks from bath rooms sometimes can be covered by putting 1 or 2 coats of calcimine on. If the wall is greasy, wash it with salt peter or lime white wash, if you use soap great care should be taken in removing it. This is applied to smoked walls as well. Mix your calcimine a little heavier than paint, mix it a day ahead, add common soap, let your brush be soaked well before you start to work, but don't let it be wet. Begin with your brush by dipping it about 2 or 3 inches into your paint, then draw the edge of the brush

against the edge of the bucket, by this you will leave the waste calcimine in the bucket, then apply the brush to the wall with a quick motion of the arm and draw out your work and see that you cover as you go, follow these instructions and paint will not run down on the handle of the brush and waste on the woodwork. Don't pound the wall unless it is necessary, work on the end of the brissel of the brush and success will surely come.



## Lesson No. 21. MIXING PAINTS IN OIL.

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Red and Black .....	Brown
Lake and White .....	Rose
White and Black and Carmine..	Chestnut
Blue and White Lead Color and Carmine .....	Purple
White and Carmine .....	Pink
Indigo and Lampblack .....	Silver Gray
Black and Venitian Red .....	Chocolate
White and Green .....	Pea Green
White and Emerald Green..	Brill't Green
Red and Yellow .....	Orange
White and Yellow .....	Straw
White, Blue and Black .....	Pearl Gray
White, Lake and Vermillion.	Flesh color
Burnt Umber, White and Venetian Red .....	Drab
White and Yellow .....	Cream
Red and Blue and Black.....	Olive
Yellow, White and Venetian Red..	Buff



Lesson No. 22.  
**HOW TO MAKE HARDWOOD  
FILLER.**

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**Cheap Walnut or Cherry Filler.**

English whiting, dry Buret Umber Vandyke Brown Calcined plaster, Venetian Red, boiled in linseed oil. Spirits of turpentine well applied with a brush, then with a rag.



Lesson No. 23.  
**HOW TO HANG PAPER.**

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To hang paper is easy, but a nervous person will never make a good mechanic at the work. It requires only a little practice.

To hang paper secure the best of paste and mix it well and count the strips on the wall and ceiling, then get the length. Then cut your paper the same. Be careful in cutting. See that the designs match, which is very important. Then place the paper on the table

and paste. Be careful not to soil other strips on the table, see that the edges are well pasted and fold so that the edges will correspond—be sure of it. Then cut by the margin. Then place the paper on the wall. It depends on where you start. Well, we'll say, start from the side wall or ceiling. We measure 18 inches extending toward opposite side wall, or ceiling about 4 or 5 feet in length. Use our straight edge to draw a line from one point to the other. Then place the edge of paper on this line at the same distance, then proceed with a center stroke. Then right and left with your brush, going straight ahead, use the margin of the strips for your next strip of paper for your guide line, as line you have drawn.

You can get your material at any Chemical Company for plating. Paint at paint supply house.



**Lesson No. 24.**  
**First Class Walnut.**

Burnt Umber ground in oil. Burnt sienna in oil and brown japan.

**Filler for Light or Golden Oak.**

English whiting, dry burnt sienna, French yellow, raw linseed oil, benzine spirits and white shellac, mix.



**Lesson No. 25.**

**Fumigated Oak.**

Fumigated oak may be colored by strong ammonia, strength about 180 or 190 degrees, by putting it into a soup plate placed into a tight room on the floor and you will get the desired color.



**Lesson No. 26.**

**FACTS ABOUT PUTTING FURNITURE TOGETHER OR CABINETS.**

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Now adays cabinets and all kinds of furniture are cut out by machine. Men

are simply employed to put it together, and a child can do it, and all you need to know is how to start. We'll say: I will put on my shoes the first thing we do. We place the right shoe to the right and the left shoe to the left. Then we proceed to put on our shoes. So in putting a piece of furniture or cabinet or anything of the kind you must first place your material in its proper place. The right to the right and the left to the left, the front to the front and the back to the back. It is very difficult to the beginner but in about two hours you will learn the game. In putting together see that all joints fit together, see that all joints are fitted and square up and glue tight and nail tight—put your nails in straight and regular so they won't show through your work. If you are doing peg or dowel penning cut your pens to suit, and well glue them, use rubber mallet or a piece of felt under your hammer, if you use a hammer. This is the principle of putting furniture or cabinet work together.

## Lesson No. 27.

### APPARATUS YOU WILL NEED FOR PLAITING FLUID.

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- (1) Mortar, glass or wood.
- (2) Pestle, which is much needed.
- (3) Scales, two pairs needed.
- (4) Graduating glass.
- (5) Spatulas, made of glass (common table knife.)
- (6) Percolator, glass or wood.
- (7) Funnels, porcelain or hard rubber.
- (8) Filter rack, a frame work of wire.
- (9) Retorts, made of glass or cloon.
- (10) Lamps for distil purposes (alcohol lamp).
- (11) Baths, for holding heat, made of copper or brass. Not come in contact with heater.
- (12) Sives, assorted sizes, best with cover rendering the dust impossible.
- (13) Hydrometer.

## Table of Weights and Measures.

Pound.	Ounces.	Drams.	Scruples.	Grains.
1	12	96	288.	5760
0	1	8	24.	480
0	0	1	3.	60
0	0	0	1.	20

**USUAL FORM** We Say.

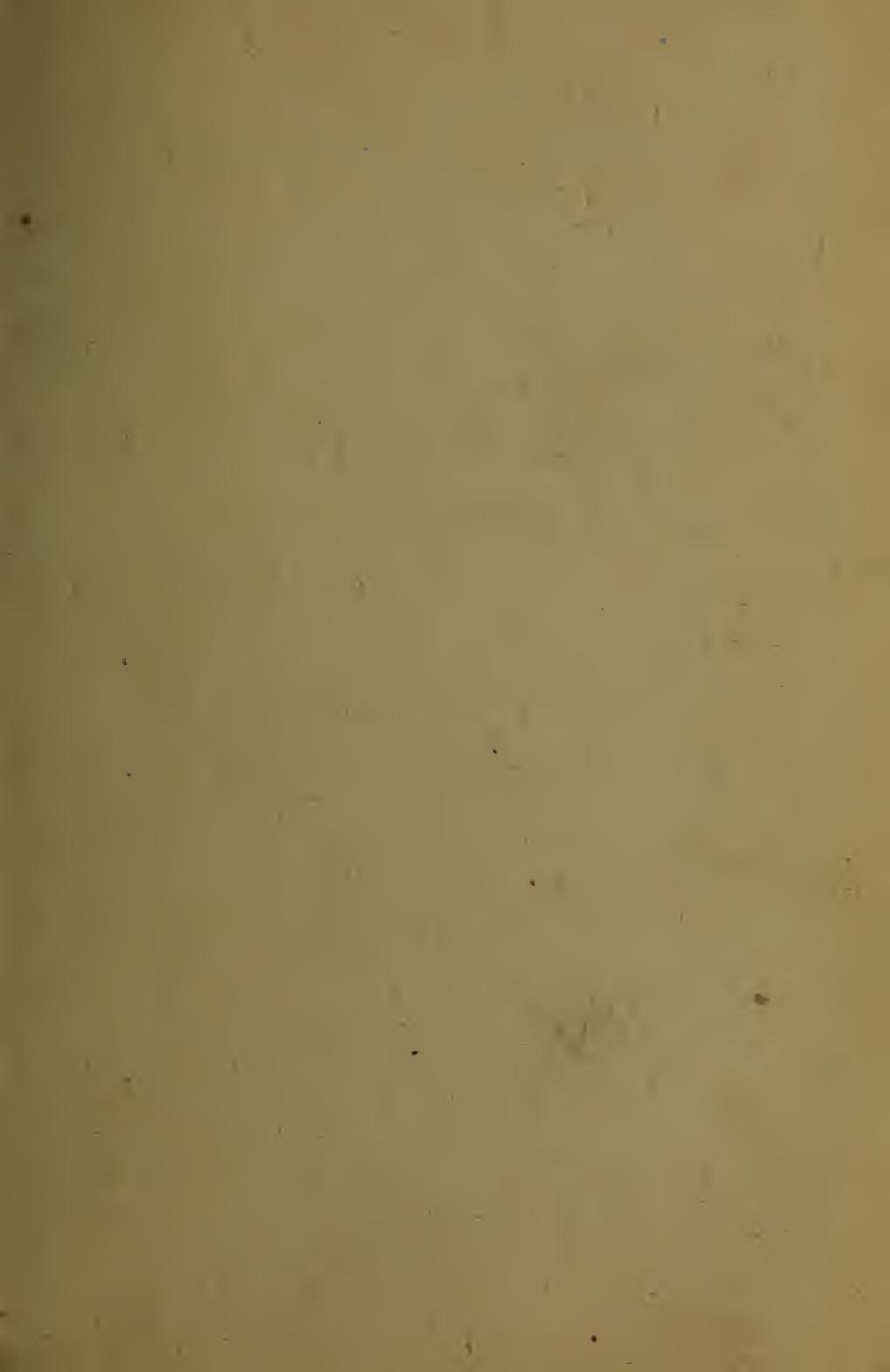
20 grains, 1 scruple; 1 scruple, 8 drams,  
1 ounce; 3 scruple, 1 dram; 12 ounces, 1  
pound.

Troy weight. **Precious Metal and Stones.**

24 grains, 1 pennyweight; 12 ounces, 1  
pound; 24 pennyweight, 1 ounce.







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